"those enduring matinee idols"

CHAPTER 25
VOLUME 3 - NUMBER 5

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THE GREEN HORNET
story commences
on page 370.

MASTHEAD: Since this Chapter marks TEMI's 4th Anniversary, we are repeating photos of the stars who appeared in the first masthead: FRANCES GIFFORD (see pg. 362) and HENRY BRANDON (pg. 376).

Story and Pictures/Jim Stringham

BACKGROUND

In 1941, after several years of MGM's very popular Tarzan series, **Edgar Rice Burroughs' JUNGLE GIRL** was a title to lead movie goers to expect something far different from the novel which was its source. So, Republic ignored the book and created Nyoka Meredith — a very feminine jungle girl with many of the athletic abilities of Tarzan.

Their plot was not a strong one, but the six writers and two directors (William Witney and John English) were able to produce fifteen exciting episodes without bogging down (as would the similar JUNGLE RAIDERS, produced by Columbia in 1945). They achieved this through a particularly economical story that made the fullest use of every component. Repeatedly, some scene — a caged gorilla, a jungle deadfall, an oily swamp — would be used again, seen from a different angle, to create new suspense. Writers and directors seem to have envisioned every foot of the land of Simbula in terms of potential for action — and every inch of the Caves of Nacros, where a really remarkable number of thrills took place. This close cooperation of directors and writers in preparation of the serial is shown in the shooting script, as in this quote: "(NOTE: TO CREW: **For full details of the pit and pole device, consult Directors English and Witney.**)".

THE CAST

Nyoka Meredith	Frances Gifford
Jack Stanton	Tom Neal
John Meredith - Bradley Meredith	Trevor Bardette
Slick Latimer	Gerald Mohr
Curly Rogers	Eddie Acuff
Shamba	Frank Lackteen
Kimbu	Tommy Cook
Bombo	Robert Barron
Lutembi	Al Kikume
Brock	Bud Geary
Claggett	Al Taylor
Ted Bone	Joe McGuinn
The Lion Chief	Jerry Frank
Mananga	Kenneth Terrell

CHAPTER TITLES

1. Death by Voodoo
2. Queen of Beasts
3. River of Fire
4. Treachery
5. Jungle Vengeance
6. Tribal Fury
7. The Poison Dart
8. Man Trap
9. Treasure Tomb
10. Jungle Killer
11. Dangerous Secret
12. Trapped
13. Ambush
14. Diamond Trail
15. Flight to Freedom

FOREWORD

Centuries before the first white explorer entered Equatorial Africa, the Masamba tribe trekked southward from the Sahara. In the heart of the treacherous Simbula swamps these Egypto-Bedouins set up their own crude civilization.

Guarded from the raids of savage tribes by the natural swamp barrier they have kept their desert blood pure in an unexplored region known as the Lost Land of Simbula.

THE STORY

But civilization reaches out even to this remote area. The shadow of a modern airplane falls across the swamps for the first time. Above, pilot Jack Stanton and passenger "Slick" Latimer view the legendary Simbula Lake. Jack takes the plane down and begins a sweep of the area as the two search for some sign of human habitation.

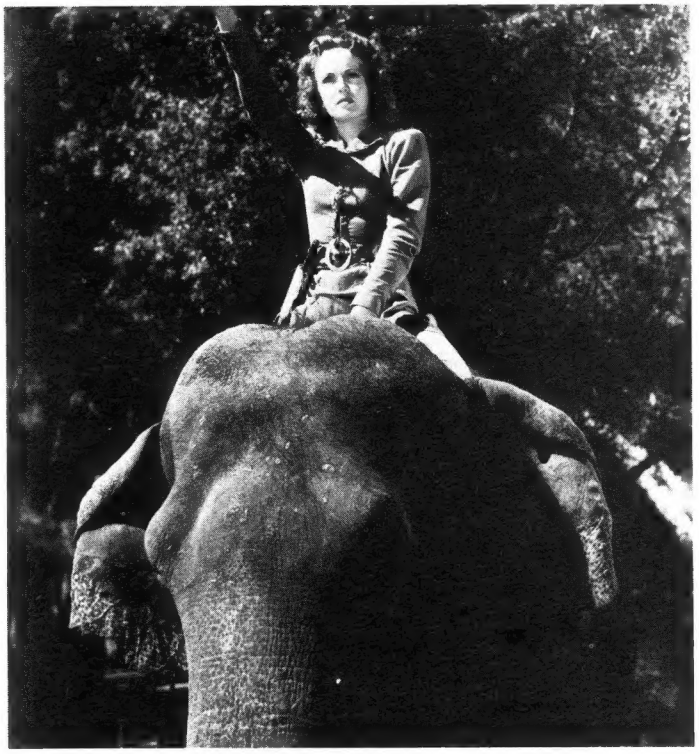
Below, unknown to them, they have been spotted. The drums of the jungle telegraph are already announcing their approach. The message quickly reaches Kairobi, the principal Masamba village. Shamba, tribal witch doctor, orders the drums to call his people to war. Urged on by Shamba, the warriors are soon in a frenzy of rage . . .

. . .as Jack spots the village. There is a small clearing nearby, dangerously close to the lake, but a landing might be possible.

Nyoka Meredith, an attractive young American girl is seen swinging through the trees of the jungle. Kimbu, an alert native lad is attempting to follow her, but drops his vine and falls as Nyoka and Keeta, his pet monkey watch in amused sympathy. Then, Nyoka hears the plane - and war drums! She sends Kimbu after her father and Chief Lutembi, then speeds off through the trees.

The plane bursts through the tops of trees surrounding the clearing as Jack side-slips in for a jarring touchdown and slews around to a halt. He and Latimer react to the war drums, and strap on guns before setting out for the village. Natives are already surrounding them. Latimer spots one, panics, and shoots him down. They leap to cover as the others attack!

Nyoka swings to a tree limb where she calls an elephant to her, then rides toward the sounds of battle. Tragedy seems imminent with a warrior wounded and the others closing in on Latimer and Stanton. Jack runs for a better position, but, although able to cover the attacking natives, he is now exposed to Shamba's aide Bombo, who readies a bola. Then, Nyoka rides into the scene.



She commands "Stop!" but Bombo hurls his weapon ! Strangled, Jack staggers back and falls from the high rock bluff, dropping into the lake below. Nyoka instantly dives after him! Underwater, she loosens the bola and helps him to the surface.

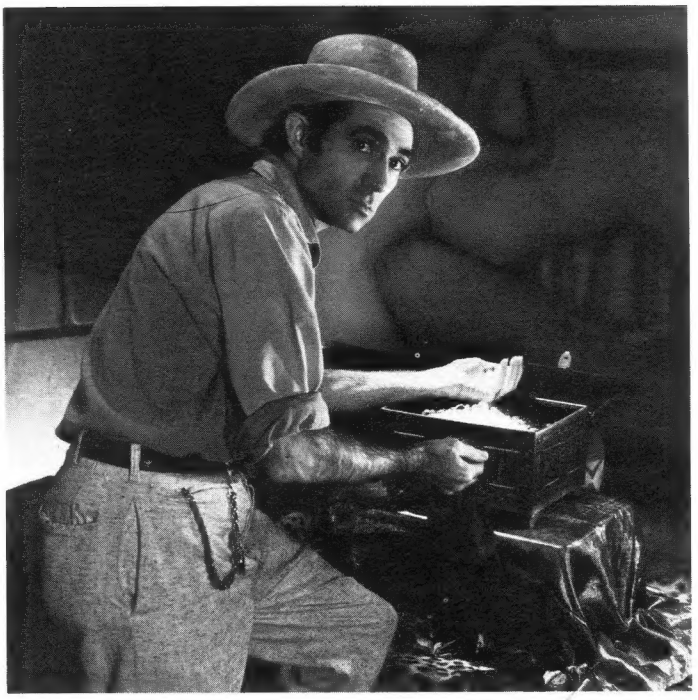
Latimer tells her he seeks a Doctor Meredith. Nyoka says he is her father, and she will take them to him along with Tolta, the wounded native. Shamba objects, but reluctantly acknowledges her authority by striking his shield with his spear.

As Dr. John Meredith quickly and competently treats Tolta, we learn that he has been in the village since a flood washed out the trail through the swamps years before. Latimer came seeking him when he failed to come to Kimbervaal for supplies. Meredith also shows the golden Lion Amulet, an object sacred to the Masamba, and symbol of his authority over the tribe. He received it from the former medicine man after curing his son, Lutembi, of a malignant jungle fever.

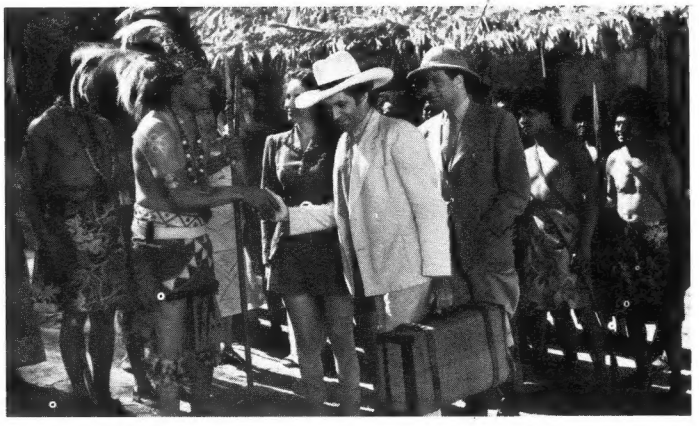
Nyoka and Jack take Tolta off to the hospital hut, and Latimer reveals his true mission: He has come to bring Meredith to Kimbervaal, where his brother is dying. Bradley Meredith is a criminal, a killer who has driven his brother from civilization. Nyoka has been kept ignorant of his very existence. Meredith doubts Latimer's claim of his brother's reformation, but, as a physician, cannot refuse the plea for his help. He will go, but Nyoka must know nothing of Bradley.

Meredith tells Nyoka part of the truth: He is going to Kimbervaal for medical supplies. With Stanton, they go to the Caves of Nacros, where the tribal treasure of the Masamba is stored. The Lion Guards, fiercest of the Masamba warriors, bow to the power of the Amulet. Jack learns that they can seal the entrance and divert the waters of the lake into the caverns, sweeping any intruders to destruction.

Nyoka and Jack wait outside as Meredith enters a sacred inner chamber. There, he inserts the Amulet into an opening in the pedestal of a huge lion idol. It acts as a key, opening the door to a secret room.



The treasure of the Masamba: Dr. John Meredith removes the few diamonds he will need for supplies, then closes the treasure chamber. He leaves the Amulet in the idol, from which the natives believe it derives its power. If he fails to return the Lion Men will present it to Nyoka, who shares her father's authority. Shamba is the next heir.



Lutembi (left) bids farewell to Meredith as he sets out with Latimer (right). The doctor discovers that a watch charm containing the only photographs of himself and Nyoka has disappeared. Bombo turns it over to his master, who announces: "Tonight Shamba make death voodoo! Doctor Bwana not come back to Kairobi!"

At Kimbervaal, Latimer takes Meredith to a shabby house which the doctor enters alone. There, the shadowy figure of his brother reveals himself to be in perfect health - and seeking the treasure of John Meredith's "tribe of screaming savages!"

Shamba has fashioned a doll of semi-hardened sap, the "blood" of a living tree. He inserts Meredith's picture into the figure: "Blood of tree now blood of Doctor Bwana!" His priests pound out a weird rhythm on tom-toms. Then, Shamba places the doll in the embers of the fire. "Doctor Bwana will die! Doctor Bwana will die!"

John Meredith defies Bradley, who threatens to expose his daughter to the knowledge that her father is brother to a murderer: twin brother, we learn, as Bradley steps into the light. The men are identical!

Meredith starts to leave to bring police. Latimer fires from a doorway! Meredith falls . . .

. . . and Shamba, standing over the melted doll, announces "Doctor Bwana is dead!" Nyoka will be next.

Bradley and Latimer conceive a new plan. Bradley will return to Kairobi impersonating John, supposedly suffering from partial amnesia after being attacked and robbed of the diamonds. Latimer brings three of his men: Brock, Claggett, and Ted Bone. They are soon airborne again with Stanton and Curly Rogers, his partner and mechanic.

Shamba captures Nyoka and Kimbu and arranges a dramatic execution for the jungle girl. As his torture device is prepared, Kimbu escapes and runs toward the village. He reaches the field, where the outsiders have landed and Jack and Curly are tying down the plane. They send him to Lutembi, then rush to Shamba's village.

Nyoka is suspended over a flaming pit on a pole supported by two posts. Wet rawhide thongs are tied to each. As they dry and contract in the heat, the posts are pulled apart. A few inches more and they will release the pole, casting Nyoka into the flame! Jack and Curly run up, but, battling the enraged priests, are unable to reach the imperiled girl until Lutembi and his warriors appear.

As his men flee, Shamba sees Bombo hurl a spear into Nyoka's back! He runs off, unaware that the spear struck the pole holding her. Jack and Curly pull her to safety at the last possible instant. Stanton pursues Shamba as Curly unties the dazed girl.

Shamba and Bombo reach the Caves of Nacros, where Shamba announces the deaths of Nyoka and her father and claims the Amulet. Jack arrives outside, dodges Bombo's spear, and puts a shot into him. Another priest is about to ambush him when Nyoka swings in from the trees to knock him to the ground. She had guessed Shamba's move and raced to the caves.

In the caverns, the wounded Bombo arrives with news that white men are coming. "White men come to rob!" says Shamba quickly. The Lion Chief pulls the levers controlling the gates!

The water gate begins to open. Nyoka and Jack see the lake waters flood in! They turn and run back towards the massive entrance gates as they slide ponderously together. A wall of water bursts from the cave behind them! A moment later, their bodies are hurled out in a massive wave as it bursts from an opening high on the face of the cliff!

The two are precipitated into a body of water at the base of the cliff. They swim to safety, but Shamba now possesses the Amulet. Now, Nyoka learns of her father's illness. She rushes to their home . . .

. . . and Bradley successfully carries off his deception. Later, Nyoka impersonates a lion goddess to expose Shamba's lies to his followers, but, armed only with a dagger, is forced to fight a lion to prove her identity.

Nyoka kills the beast, but is accidently unmasked. Shamba, triumphant, orders her taken to the Caves for sacrifice to his Lion God. Jack and Curly arrive, but are ambushed and captured by Shamba's priests.

The two Americans fight their way out of the hut in which they are imprisoned. They climb to the opening which released the waters from the Caves, but, inside . . .

Nyoka faces death! As Shamba pulls a lever, the huge paws of the lion idol rise to force her into the fiery mouth. Jack and Curly batter at the barred door, alarming Shamba and his people, who exit. Shamba takes a last look, then leaves, as Nyoka is carried inexorably toward blazing destruction. TO BE CONCLUDED.

REMINISCING WITH REED HADLEY

by JIM SHOENBERGER

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EDITOR'S NOTE

Jim was TEMI's first subscriber and first advertiser. For that reason, it is appropriate to have one of his famous interviews with a serial personality in this, the 4th Anniversary, edition of the magazine. And we dedicate this Chapter, commencing our fifth year of publication, with appreciation to James Shoenberger, president of "The Cliffhangers Club" based in Chicago.

Q: ***Reed, you have appeared in two of the most famous sound serials that were ever made: ZORRO'S FIGHTING LEGION and ADVENTURES OF CAPTAIN MARVEL. Are you aware of their continuing popularity, even today?***

RH: I have been most surprised by what you have been telling me, Jim, and I must say that I am delighted.

Q: ***Did you have to test at Republic Studios for the role of "Zorro" with reference to things like riding ability?***

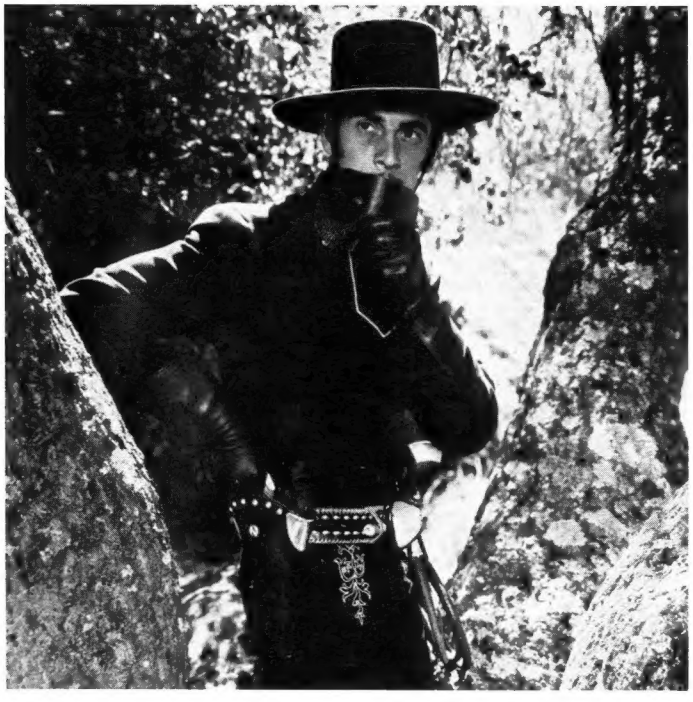
RH: You know, I'm really sorry you asked, because I'm afraid that I'm going to blow my whole image! At the time I was interviewed I don't think that I was the world's greatest horseman. They said, "You must be able to fence." I replied that I wasn't too good at that. They said, "That's alright. We'll teach you." Then they inquired how I was with a bullwhip. I said I never tried one. They responded that it would be no problem. They would teach me. Then they wanted to know if I could do trick riding and rough and tumble fights. I replied that my experience was limited. They cheerfully assured me that they would have me properly taught to do these things. And the teaching ended up with about 30 minutes of instruction on each of these subjects. So, if an actor can become a good swordsman in half-an-hour, I was now ready!

Q: ***Do you recall where the location work was done on ZORRO'S FIGHTING LEGION?***

RH: Most of it was done on Iverson's Ranch. I believe that Republic Pictures used some location scenes on this site for virtually every western serial and feature that the studio produced.

Q: ***How did you get the starring role of "Zorro"? Was it through your agent or the studio itself?***

RH: It was a matter of luck. I was home when the telephone rang. It's really as simple as that sometimes.



L. to R.: Gordon (Bill) Elliott, Robert Fiske, Kermit Maynard, Carole Wayne, Reed Hadley and Dickie Jones in THE GREAT ADVENTURES OF WILD BILL HICKOK.

(Columbia, 1938)

Q: ***Were you familiar with the character, "Zorro", prior to being awarded the role in the serial?***

RH: Very much so, because I had watched Douglas Fairbanks, Sr. in the silent version. And, to my mind, this was the greatest.

Q: ***Serials were not generally well thought of by aspiring young actors. Do you recall your own thoughts on the advancement of your career with the acceptance of this role?***

RH: I was so new in pictures that I didn't know that one type of motion picture role would be better than another. I certainly had no wisdom in selecting my career. I was rather glad to get the job, let's put it that way.

Q: ***Reed, your screen interpretation of the role of Don Diego Vega, "Zorro's" other identity, is a delight to watch with reference to Vega's mock terror to a potential peril. Did you personally improvise this touch of humor to his screen characterization?***

RH: It's rather difficult to tell what an actor brings to a script. The author certainly has a definite presentation in mind, and I take my hat off to him at all times. I do, however, think that every actor's personality brings something to the role that he is portraying or he would not be much of a performer. I attempted to do justice to what the authors (there were five writers on the serial's script) had in mind and if it came out right I considered myself lucky.

Q: ***Was it uncomfortable to wear the "Zorro" mask during the action scenes?***

RH: No, the mask gave me no trouble, but the costume itself did. The weather had been quite hot during the shooting of the serial, and you probably recall that the costume of "Zorro" was black. Well, the combination of the heat and all this physical activity caused me to perspire rather profusely. Perspiration comes from the salt in our bodies, and this natural process was causing these whitish stains to appear on my uniform while the camera was turning. So, I had to change about three or four times each day. I consoled myself with the knowledge that at least the dry cleaners were happy!

Q: ***What are your memories of directors William Witney and John English?***

RH: Billy Witney came to the point more directly than most directors I worked with over the years. He knew what he wanted and he was able to say "cut" and "print" when he felt a scene was as good as it was going to get on the tight schedule required by a serial's budget.

Billy and John English would take turns directing scenes with Billy concentrating on the action sequences, while John would usually handle the "Don Diego" and "indoor" shooting.

Q: ***In at least one or two sequences in ZORRO'S FIGHTING LEGION, you have reason to touch the figure of the mystery villain, "Don del Oro" (meaning "Man of Gold"). Do you have any memory of the substance or coating worn by the actor?***

RH: I would say that the mask (helmet) was more on the papier mache side, painted to give a metallic appearance. (Writer's Note: Mr. Hadley recalled that several different actors wore the costume, until C. Montague Shaw put it on for the final fight in the cave.)

Q: ***When was the last time you saw ZORRO'S FIGHTING LEGION in its entirety?***

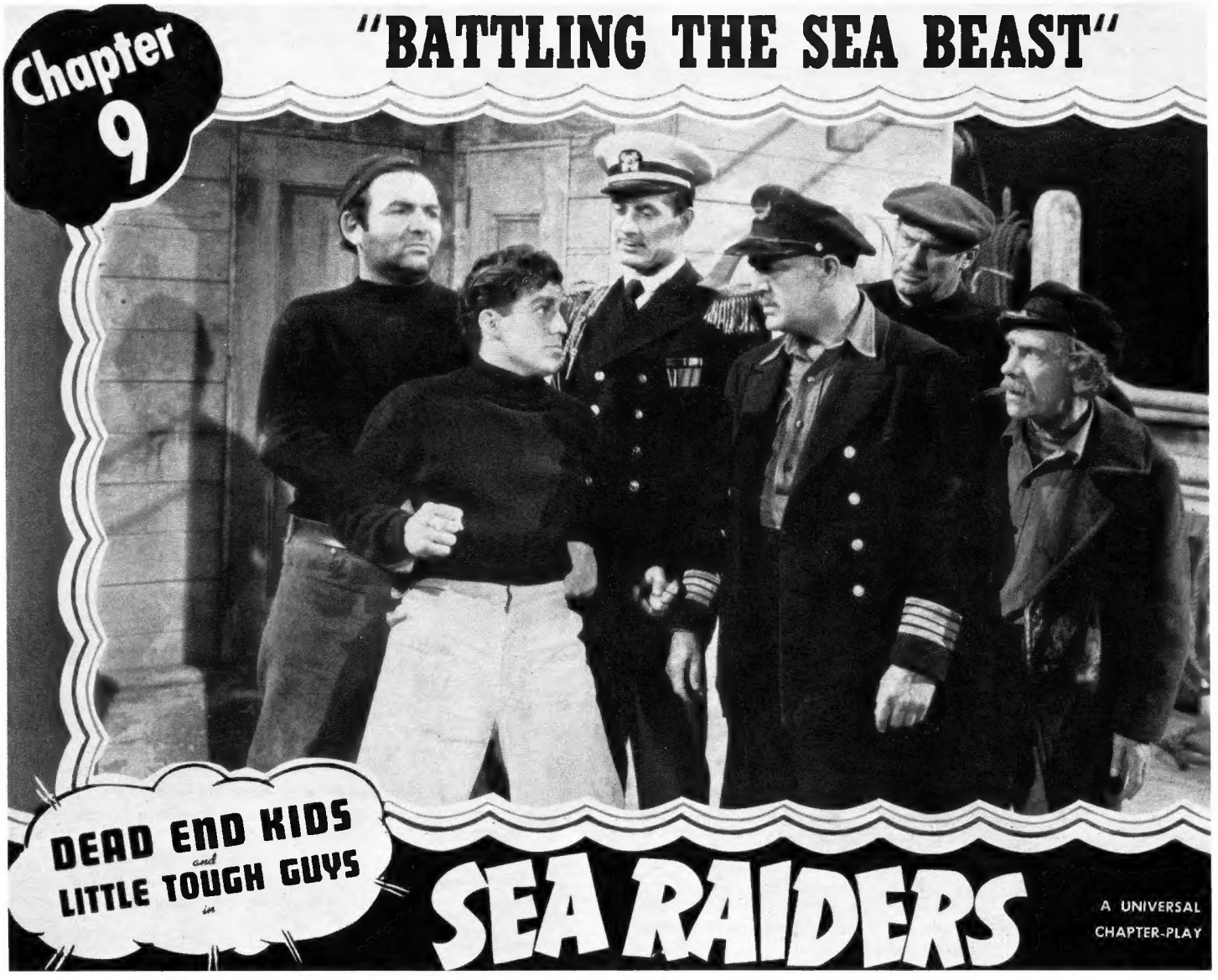
RH: I don't believe I've ever seen all of it! I saw some of the "rushes" at the studio, but once it was released to the theatres I never went on a week to week basis as you may have done. I was unmarried when I made the serial, and the next time I saw any more footage I was in the company of my ten year old son. Both he and I sat and watched it on television. I was pleased to observe that my son enjoyed the chapters that were shown.

Q: ***Were you injured at all during the filming of the ZORRO serial?***

RH: No, I was not. Unfortunately, two of the stuntmen working on it were hurt. Ted Mapes, who was doubling for me in a fight scene, and Yakima Canutt, stunting on the horses, both sustained minor injuries.

Q: ***Do you recall any amusing experiences while making this serial?***

RH: Well, I imagine that they can be funny in retrospect. There were a couple of occasions I can vividly remember. The making of a serial in those days was a frantic rush and I often found myself working both day and night at the studio as well as on location. During one particularly gruelling period, I happened to be able to get off work earlier than usual. I was so tired that I went straight home to my bachelor apartment still wearing my "Zorro" outfit. I had begun to do this to save time changing clothes. I parked my car, said "goodnight" to the lobby desk clerk, and went upstairs. Although it was still quite early in the evening, I was too tired to want to do anything except go to bed. I set the alarm clock for 7 o'clock the next morning, and was sound asleep seconds later. The alarm bell brought me groggily awake, and as it sometimes happens, I found I was still weary after sleeping. I showered, shaved and dressed in my "Zorro" costume. As I walked through the lobby, the desk clerk looked up and said, "Oh, do you have to work again tonight, Mr. Hadley?" I stared at the man in amazement. Then I realized what had happened. It was dark when I went to bed, and usually when I got up to go to the studio. So, I was not surprised by the darkness in my room that I had expected to see. However, an alarm clock cannot tell the difference between day and night, AM or PM. I had set the clock shortly before 7 o'clock and it went off as it was supposed to have done. So, instead of having had several hours of sleep, I actually had several minutes! Still bone-tired, I went back to bed . . . after resetting the alarm clock.



L. to R.: Duke York, Jr., Billy Halop, Hadley, Stanley Blystone, Richard Alexander and Ernie Adams.

Q: ***That is an amusing story, Reed. You inferred that there might be more than one anecdote.***

RH: The other time was on the final day's shooting of ZORRO'S FIGHTING LEGION. I was told that the last scene of the picture, which is never filmed in context, would be the cliff-hanger in chapter number eight ("Flowing Death"). In the script, Ramon (actor William Corson) and I are escaping Don del Oro and his men by running into a mine passage. They attempt to kill us by flooding the tunnel and we are engulfed by a wall of water. We did the scene and finished up soaked by cold water. However, the studio had erected a small tent on the set for us. The producer came up to us and said: "Fellows, that was just great. Go over to the tent and change out of those wet clothes. I put a bottle of bourbon in there to help ward off a chill and celebrate the completion of the serial." Well, about an hour later the producer came into the tent were Bill and I were busy enjoying his hospitality. He had a strange look on his face that I understood as soon as he said: "Boys, we just discovered that we neglected to film a key scene. We're setting it up now, and you're both in it!" Subsequently, it was two rubber legged actors that made their way back to work. As I walked by the producer I heard him mutter to himself: "My God, my own actors, and I got them smashed!"

Q: ***What are your memories of making ADVENTURES OF CAPTAIN MARVEL?***

RH: Not a great deal. Possibly you remember that I was only in that serial at the beginning of the film and then not again until the last couple of chapters. I recall taking some pride in the horsemanship I performed, but that is about all.

L. to R.: Frank Coghlan, Jr., Hadley, "The Scorpion", John Davidson, Louise Currie, actor, and Bill Benedict in ADVENTURES OF CAPTAIN MARVEL (Republic, '41).

Q: ***You played the role of heavies in two serials at Universal Studios: SEA RAIDERS and SKY RAIDERS. Do you have much recollection about these films?***

RH: Jim, I can't honestly say that I do. I have a mental impression of the "Dead End Kids" (SKY RAIDERS) horsing around a bit and eternally playing with a pinball machine on one of the location sets. But they were nice young men and good little actors.

Q: ***A final question, Reed. I am aware that you had no connection with the "Red Ryder" serial, but is it true that you originated the role of "Ryder" on the radio?***

RH: Yes, it is. The show was broadcast on N.B.C. out of Hollywood. And Tommy Cook recreated his role from the serial, "Little Beaver."

L. to R.: Lyle Latell, Donald Woods and Hadley in SKY RAIDERS (Universal, 1941).

Shoenberger: The legacy of your talent to the world of entertainment is manifold. But for many of us your finest hour was when your picture flashed upon a neighborhood theatre screen, riding with a group of costumed men and the audience heard the words:

"We ride . . .
With the wind
Over hill, over dale,
With a spirit
That cannot fail.
Men of Zorro
Are we . . . we ride!

Current photo of Mr. Hadley, kindly provided by him.

This photo is a reproduction of the centerspread of an advertising piece sent to theatre exhibitors in **1936.** All the serials mentioned were released in 1937, although the final chapters of ZORRO overlapped into January and early February 1938. Obviously, the artist who conceived the drawings had no scenarios to work from. "Zorro's" costume in the serial bore no simularity to the one shown; no sailing schooner was ever in peril in "S-O-S". (A freighter, yes.) In fact, the final title was "SOS" without hyphens or periods, as it should be. For the record, release dates were: DICK TRACY (2/20/37), THE PAINTED STALLION (6/5/37), SOS COAST GUARD (8/28/37), and ZORRO RIDES AGAIN (11/20/37).

PROLOGUE

by JIMMY THORNTON

1936 was the year that the emerald crusader made his initial bow on **radio** . . .

. . . "He hunts the biggest of all game. Public enemies who would destroy America. With his faithful valet, Kato, Britt Reid, daring young publisher, matches wits with the underworld — risking his life that criminals and racketeers within the law may feel its weight by the sting of . . . **The Green Hornet**." (This introduction is immediately followed by the haunting strains of Rimsky-Korsakov's "Flight of the Bumblebee".)

The Green Hornet was first introduced over radio station WXYZ, of the Michigan Radio Network. [In Detroit it was heard on Tuesday and Thursday evenings at 7:30 alternating with **The Lone Ranger**, presented on Monday, Wednesday and Friday. Since magnetic tape was years in the future, the program was rebroadcast live for various time zones, and later "electrically transcribed" on giant-sized records.] The show attracted a large juvenile following. So, in 1938, The Green Hornet made his "official" bow on N.B.C.'s Blue Network (forerunner of A.B.C.) and was heard nationally. It was a crime-crushing, super-smashing success — both with the kids and N.B.C. Of course his coming was no well-guarded secret. For weeks on end, the announcers at N.B.C. kept proclaiming, in earth-shaking tones:"**The Green Hornet is coming!!!**" Whereas the television version lasted for less than a year, radio's Green Hornet lasted for 17 years, providing adventure-filled entertainment until 1952. T.V., comic books, long playing records, etc. all propagated his emerald adventures.

Since it was via radio that he made his initial appearance, let's first examine this medium.

In order to completely comprehend the pulse-pounding popularity of The Green Hornet radio show, try to visualize (or remember back to) the era that spawned it. It was created in 1936, right on the tail end of the "Great Depression". During this period, crime and poverty walked hand in hand over the land. Glorified headlines went to such infamous names as John Dillinger, "Baby Face" Nelson, Bonnie and Clyde and "Machine Gun" Kelly. They were still fresh in the public's memory. And what worried parents was their childrens' reactions to all of the extravagant publicity. Kids began to accept these ersatz supermen of the sewer as demi-gods. What these highly impressionable, hero-worshiping youngsters needed was a more decent, healthy image to idolize. Of course, there was always The Lone Ranger. But the reaction was not strong enough, simply because he was a lawman from another age of adventure. There was no feeling of "identifying", no matter how much the kids loved and listened to his exciting escapades. What the youth of America needed was a more relevant super hero; a 20th Century lawman who could "dethrone" these kings and queens of crime. The rulers of radio programming realized this, and thus was born the crime-busting nemesis of all organized evil: **The Green Hornet**. This avenger of the night could take any 6'6" thug and cut him down to two feet of shivering clay. And, of all the heroic characters taken from comic books, pulp magazines, hard cover books, he was a rare exception — The Green Hornet was **born** on radio. Other detective-oriented radio programs hated his guts almost as much as crimedom did, for his adventures made their efforts dull by comparison.

What the The Green Hornet's nightly format like? Here's a brief excerpt from one of the shows:

Britt Reid: Thanks for the information, Chief. 'The Daily Sentinel' will look into it.

Kato: Who was that on telephone, Mist' Britt?

Reid: It was the Chief of Police. He just gave me a hot new lead on the blackmailing racket . . . and I promised to send out our best man to investigate it. And we know who that man is, don't we?

Kato: Right, boss. I'll get the Black Beauty warmed-up and ready to roll.

(It was 6:20 in the evening as the Black Beauty slowly came to a silent halt outside the private palatial estate of 'Big Jim' O'Shea in Long Island. Quietly, the Green Hornet and Kato emerged from the car and approached the carefully guarded grounds.)

O'Shea: Yeah, that's right, yer honor. Either you fork over ten thousands clams, or I turn these forged papers over to the law. Take yer choice, it's up to you, 'Bye, sucker.

(As O'Shea hung up the phone, an armed, emerald-clad figure quietly stepped out of the shadows. 'Big Jim' looked up in surprised fear and apprehension.)

O'Shea: Who . . . wh-what? You! Your th-the Green Hornet. What do you want from me?

Hornet: Those falsified documents, O'Shea. Hand them over, or I'll . . .

O'Shea: Try and get 'em, Hornet. I also got a gun, right over the fireplace, and I'll . . . (coughs) that crazy gas of yours . . . (coughs) some sort of yellowish green gas comin' out at me. Hornet, you lousy (coughs), no good . . . (His body hits the floor . . . The Green Hornet then left his "seal" on O'Shea's head before he and Kato made a speedy exit.)

(The following day, the street corner newsboy shouted out city-shaking headlines . . .)

Newsboy: Ex-treee. Ex-treee. BLACKMAILING RACKET SMASHED. 'BIG JIM' O'SHEA GETS HIS. Get yer Daily Sentinel. GREEN HORNET STILL AT LARGE.

The Green Hornet was not the only adventure character that George W. Trendle and Fran Striker created for the listening public. Besides The Lone Ranger, there was Sergeant Preston (of Challenge of the Yukon). But the Hornet was the only one to have a "family" that was rather consistently woven into the plots.

Kato. By day he was the lowly "pauper" who served the "prince" of playboys, Britt Reid. But at night they fought side by side as the "kings" of all big city crime fighters. (He was first played by Raymond Hayashi, a young Japanese actor. Rollon Parker and Mickey Tolan followed.)

Lenore 'Casey' Case. She was Britt Reid's private secretary and very private sweetheart. She was to The Hornet what Margot Lane was to The Shadow, and was one of the few people to know The Hornet's identity. (She was portrayed by the very pretty and talented young actress Lee Allman.)

Michael Axford. The ex-cop held the official position of a reporter for 'The Daily Sentinel', even though he could barely read or write. In reality, he was hired by old Dan Reid to keep an eye on his playboy son, Britt. "Holy cow," he would say to Reid. "If I could get me hands on the Har-nut, I'd break his bloody neck." With Axford on the job, the "Har-nut's real identity was safe. (This part was played by Jim Irwin, and subsequently Gil Shea.)

Ed Lowry. He was the ace reporter for 'The Daily Sentinel'. Anytime Ed brought Britt Reid a hot tip concerning gangsters or racketeers, Reid would get the first "scoop" . . . as The Green Hornet. Lowry was always on his toes when it came to figuring crimedom's next move, but remained oblivious to Reid's alter ego. (Jack Petruzzi performed in the role.)

Dan Reid. Dan was the former owner of 'The Daily Sentinel' and father of Britt. He was **also the nephew of The Lone Ranger. Having retired, Dan turned over management of the newspaper to young Britt hoping that it would get him out of his playboy rut. (Ironically, John Todd played Dan as well as Tonto on The Lone Ranger program!)**

Newsboy. This abbreviated part was played by Rollon (Kato) Parker, who double roled.

Announcer. There were many who performed the chore over the years, most notably Mike Wallace.

* * *

Now the logical question is: "Who was The Green Hornet/Britt Reid?"

Just as nobody could ever forget the magic voice of Earle Graser (and later Brace Beemer, who was announcer and took over when Graser died suddenly) as radio's The Lone Ranger, the one voice totally identified with the character of The Green Hornet on radio belonged to blond, blue-eyed Al Hodge. He was the first and most long lasting of the four actors to portray the role. He appeared on the original broadcast and remained until 1943. Al Hodge not only sounded like the emerald crime-fighter, he even bore a strong resemblance to him as later illustrated in comic books and pulp magazines. [Editor's Note: In 1937, you could write in for an 8" x 10" photo of Reid leaning over his desk with a silhouette of a hornet behind him. The cost: a dime plus a Detroit Creamery (Sealtest) milk bottle cap. Also offered were photos of Case and Axford. Unfortunately no picture was made available of the masked Hornet.]

In 1949, Al Hodge showed up on television as "Captain Video" (which character became the subject of a serial for Columbia in 1951 with Judd Holdren in the title role). In the meantime, Donovan Faust (1943), Bob Hall (1943-1946) and Jack McCarthy (1946-1952) played the role of the emerald avenger on radio.

* * *

Origin of The Green Hornet and Kato as a team is interesting. It was Kato who presented Britt Reid with many of the secret weapons that he used as The Green Hornet. With his scientific genius, he helped Reid to develop the sleek, super-charged car known as the Black Beauty. His was the hand that aided in the design of The Hornet's gas gun, which shot out pellets of "sleep mist". Kato also taught Reid the ancient, oriental arts of self-defense known as karate and jujitsu. Why, then, would such a highly cultivated and intelligent being openly assume the position of a mere houseboy and chauffeur to playboy Britt Reid? The answer is that years prior Reid saved Kato's life when he was being beaten up by a gang of waterfront hoods in the Orient. And, according to oriental tradition, since he saved his life, Kato's life now belonged to Reid. Of course they became more than just master and servant, or even crime-fighting partners — but close, intimate friends, willing to lay down their life for one another.

It is rumored that after December 7, 1941, Kato switched from Britt Reid's faithful Japanese servant to faithful Filipino servant. This is not quite fact. Kato's father was Japanese and his mother was Filipino, which made him of dual ancestry!

Keye Luke (Kato), John Kelly, and Gordon Jones (Britt Reid) in THE GREEN HORNET serial.

[Editor's Note: Jim Harmon in his book "The Great Radio Heroes" (published by Doubleday in 1967) gives excellent coverage to the programs that originated on radio station WXYZ (Detroit). Concerning The Green Hornet, he makes mention of the fact Reid and Kato "step through a secret panel in the rear of his (Reid's) clothes closet and go down a narrow passage built within the walls of the apartment house and enter 'a supposedly abandoned warehouse' (in the very earliest of shows, 'a supposedly abandoned livery stable') where the Black Beauty is stowed. Then Harmon muses: "It is interesting to speculate on the neighborhood in which Britt Reid lived, where a luxurious apartment building was back-to-back with a supposedly abandoned warehouse."

Oddly enough, writer Fran Striker, in all probability, formulated this physical set-up on 90% fact, and only 10% imagination.

Looking back to 1936, at 8120 East Jefferson Avenue (in Detroit) was, and still is, the very luxurious, very high rent, apartment complex called the Indian Village Manor. Adjacent to the building (and not behind it) on the Detroit River stood a ten story shell — a steel and concrete skeleton might put it in better perspective. It had no facade on any of its four sides except for part of the first floor. The shell was the nucleus of a private club; however, the project was abandoned when the stock market collapsed in 1929. In my childhood, I, and other young friends, were convinced this was where The Green Hornet's Black Beauty was hidden. It was a ten minute bicycle ride from where we lived to explore the decaying structure, tho our searches were always in vain. Not until the '50's (or early '60's) was the building completed and an eyesore eliminated from the Detroit waterfront.]

* * *

Britt Reid's ancestry (as conceived by writer Fran Striker, and, probably, with an assist from creator George W. Trendle) is even of more interest.

In 1885, Captain William Reid (brother of Lt. John Reid) is attacked and murdered along with four other Texas Rangers. Lt. Reid is the sole survivor of the assault and swears eternal vengeance against all outlaws. Hence, the birth of The Lone Ranger. To early western settlers, the great white stallion (Silver) ridden by a mysterious masked man became living symbols of avenging justice. When he finally retired, he left his secret silver mine (from which he obtained the precious metal for his bullets) to young Dan Reid, his nephew. When Dan grew up, he used his inheritence to found a powerful newspaper in the East. Since Dan's famous uncle, The Lone Ranger, had daily become a sentinel of justice in the old West, he honored his memory by naming the newspaper 'The Daily Sentinel'. Eventually he married and had a son, whom he called Britt. Young Reid was inflamed and inspired by the tales of his famous ancestor . . . and decided to follow in The Lone Ranger's footsteps as an equally dedicated crime fighter.

Trendle/Striker took a proven formula to win over listeners. Britt Reid was a rich playboy who secretly fought crime, corruption and injustice as The Green Hornet. But this dramatic mode of operation was not entirely original or new when conceived in 1936. There are many literary precedents . . .

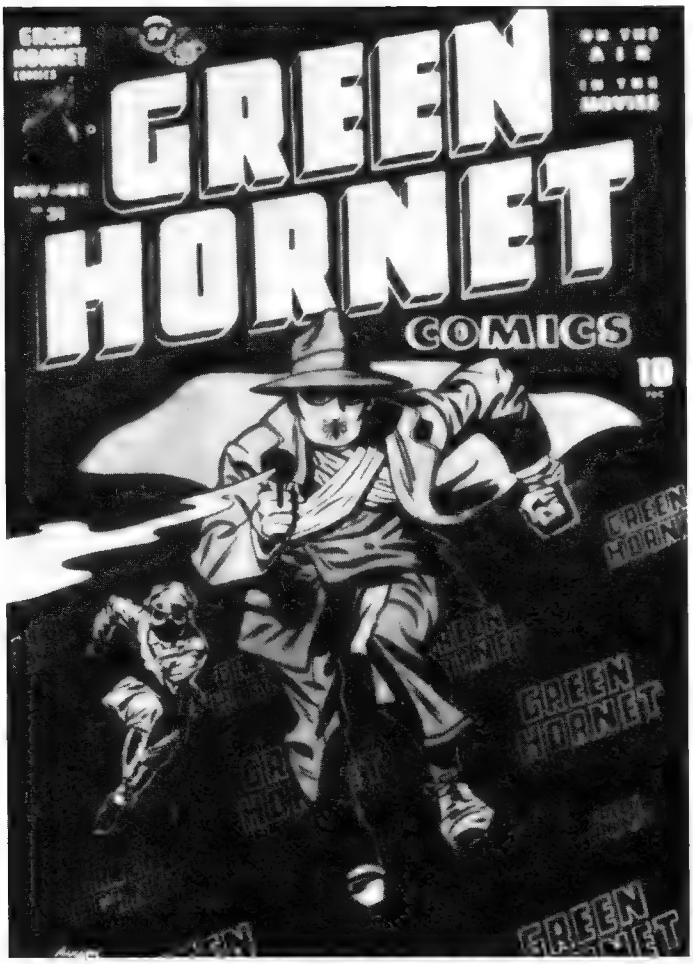
(1) Remember Baroness Orczy's masterpiece, "The Scarlet Pimpernel"? By day he minced about 18th Century British society, fighting the battle of the "powderpuff" as Sir Percy Blakeney. But, when internal corruption or international crime reared its ugly head, he dropped the phony front and became the feared, dashing daredevil known as "The Scarlet Pimpernel". And like his literary decendent, The Green Hornet, this self-sacrificing avenger also bore a **color**ful name.

(2) And how about Johnston McCulley's sword swinging crime crusher, "Zorro"? This wealthy young son of a California governor also posed as a foolish fop from the court of Spain. On the side, he made a few gold pieces by having his poetry published. (Another ironic similarity with publisher Britt Reid?) As Don Diego Vega, he was totally indifferent to the suffering of the poor and oppressed. But as "Zorro" (The Fox), their fight soon became his fight; and, he galloped all over California leaving the sign of the "Z" on his enemies — much in the same manner that The Green Hornet left his seal on his enemies.

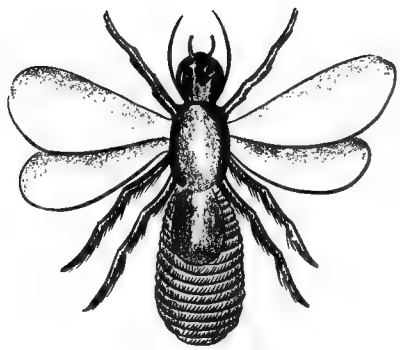
(3) In Sigmund Romberg's exciting operetta "The Desert Song", there was another wealthy young wastrel who secretly fought the good fight of the oppressed. He openly posed as a student of archaeology. As Pierre Birabeau, the son of French General Birabeau, he just lolled about, pretending to make a study of ancient Arabian culture. But he also had **two** other identities. As the secret rebel leader of the desert tribes, he was known to his followers, the Riffs, as "El Kobar". To the men of the French Foreign Legion, he was known as the "Red Shadow".

(4) Nearly 800 years ago while good King Richard was off fighting the Third Crusade (1189-92), his famous younger brother, Prince John, was legally robbing his royal subjects. But, there was one man of power and influence who did feel compassion for the poor and helpless. He was the Earl of Huntington — better known in the pages of history as "Robin Hood". Leaving the comfort and security of Locksley Castle for Sherwood Forest, he donned the "green" costume of the king's wooded subjects to uphold the true law and order of Richard — putting to good use his emerald-shaded arrows against the "royal racketeers".

* * *



The Green Hornet publications were the logical second step in satisfying the public's appetite for further adventures of their hero. Street & Smith (who published "The Shadow" and "The Spider", both of which enjoyed screen success in serial form) added The Green Hornet to their vast array of pulp magazines. Whitman Publishing Company produced semi-visual adventures of The Hornet through their Big Little Books. But, The Green Hornet's second most popular form of presentation came through in the form of comic books because of the additional dimension of color. Harvey Publications came out with the first issue in December of 1940. Molded after the radio version, the "comic" conception was faithful to the radio audience's mental vision of the masked crusader against crime. It survived for 47 issues, the last adventure coming out in September, 1949. The Helnit Publishing Company also acquired permission to publish a Green Hornet comic in 1941. Their front covers were emblazoned with the additional information: "In the Movies . . . On the Air". During 1953, Dell Publishing obtained rights to the adventures of The Green Hornet. Then there was a long hiatus until the "camp craze". During the 1966/67 season, K.K. Publications (well known for their Gold Key comic books) printed exactly three issues, choosing not to show an artist's conception of the character on their covers but rather full color pix of the two actors who portrayed The Green Hornet and Kato on television.



The Green Hornet on television was the fourth step. (In between were the two Hornet serials, which we'll get to later.) The live action adventures of The Green Hornet on T.V. lasted for about a year (parts of 1966/67). The once weekly series did not prove popular. Van Williams portrayed Britt Reid, Bruce Lee was Kato, and Miss Case was done by Wende Wagner. Besides the everfaithful gas gun and Black Beauty, a new gimmick was added: an elongated cane that shot out a sonic wave of sound strong enough to penetrate a solid wall of steel.

[Editor's Note: Bruce Lee, who was American-Chinese, turned his knowledge of karate, kung-fu and other martial arts into a lucrative acting career (most prominently with the release of "Enter the Dragon" this year) died mysteriously on July 20, 1973 in Hong Kong. There has been much speculation on the cause of death, which we will not go into here.]

The Green Hornet in Serials!!! If hearing The Green Hornet come to life on radio was sheer ecstasy, then seeing him in the flesh on the silver screen was pure nirvana [Editor's Note: a state of oblivion to care, pain, or external reality].

The first live-action chapter play (composed of 13 thrill-packed episodes) was produced in 1939 and released in early 1940. It starred Gordon Jones as Britt Reid. But once he put on the "uniform" of The Green Hornet, it was the familiar voice of radio's Green Hornet, Al Hodge, that was heard coming from behind the mask! For four years, Hodge's voice had become synonymous with that of The Green Hornet. So much so that Universal Pictures figured it would be an inspired "gimmick" to dub his voice on the sound track — and it worked beautifully.

(TO BE CONTINUED)

Artist's conception of Van Williams as THE GREEN HORNET (T.V. version) by John Hagner, founder of "Hollywood Stuntmen's Hall of Fame".

Gordon Jones as Britt Reid
— minus his GREEN HORNET costume —
in the Universal production.

About the Author . . .

To our knowledge, this is the first article by **Jimmy Thornton** to be published in any magazine. His principal interest lies in the area of show business, where he is well known as "Red Lightning" — and sings everything from rock'n roll to folk ballads, plus does comedy impressions when the opportunity arises. Besides English, he speaks eight languages fluently. Not so incidentally, the origin of his family name is from the Nordic-Aryan God of Lightning and Thunder, "Thor".

His great, great, great grandfather (Matthew) was one of the original signers of the Declaration of Independence. Another of his ancestors served as sheriff of Tombstone, Arizona.

Since Jimmy has done much research on the subjects of CAPTAIN MIDNIGHT and SUPERMAN, you'll be hearing more from him in future Chapters of TEMI.

HERE'S TO THE LADIES

PART III • LOUISE STANLEY

by RAY G. THOMAS

Louise Stanley was born Louisa Todd Keys in Springfield, Illinois — the grandniece of Mary Todd Lincoln. Coming from a well-to-do family, Louise became associated with horses at a very early age. Learning to ride, and a knowledge of horses, was to have a significant impact in later years in furthering her film career.

Active until a few years ago, Louise bred and raced "trotters" in Massachusetts and Florida, eventually retiring to Cocoa Beach, Florida, where whe now resides, and where this interview with the former "horse opera queen" took place.

Q: ***How did you get to Hollywood?***

LS: While attending Bryn Mawr College (in 1935) I went to Hollywood to visit friends. In a restaurant, I was seen by director Lewis Milestone. He offered me a job at Paramount Pictures and I accepted.

Q: ***Did you have a screen test?***

LS: No. In fact, they didn't know if I could act or not. All they wanted was a pretty face. Adolph Zukor (then head of Paramount) had a bunch of pretty girls. We were paid to go to school.

Q: ***Were you under contract?***

LS: Yes, a standard six month contract with options.

Q: ***How many pictures did you make at Paramount?***

LS: Only two: "Anything Goes" with Bing Crosby and Ethel Merman, which Milestone directed . . . and "Lady Be Careful" which starred Lew Ayres and Mary Carlisle.

Q: ***Were they friendly people to work with?***

LS: Yes. I was particularly friendly with Dorothy Lamour and got her a job at Paramount when she came out from Chicago.

Q: ***Weren't you married to an actor?***

LS: I was married to Edward James "Bud" Flanigan. Movie fans would remember him better as Dennis O'Keefe. [Editor's Note: They were subsequently divorced and O'Keefe married Steffi Duna in 1940. He died in 1968.]

Q: ***How long was your association with Paramount?***

LS: It lasted six months. They didn't pick up my option. So I went over to Warner Bros. and was hired immediately. I met some wonderful people there such as Ann Sheridan and Jane Wyman.

The first thing Warner Bros. did was loan me out to Republic to play opposite Johnny Mack Brown in "Lawless Land" (released 11/23/36). Then they used me in "Once A Doctor" with Donald Woods, Jean Muir, and a young actor who was to become quite famous, Wayne Morris. Then it was back to Republic for "Gun Lords of Stirrup Basin" with Bob Steele . . . and over to Grand National to play Tex Ritter's leading lady in "Sing, Cowboy, Sing". I only made one more picture for Warner Bros., "Marry the Girl" with Hugh Herbert, Mary Boland and Frank McHugh. Before that, I made another picture with Ritter, "Riders of the Rockies". All of these pictures were released in 1937.

After being shuffled around and loaned out I knew it was only a matter of time before I was terminated.

Q: ***Then where did you go?***

LS: Columbia Studios. This was also in 1937. Made a two-reel short with Andy Clyde ("Gracie at the Bat") and a feature called "Paid to Dance" that starred Don Terry and Jacqueline Wells. Rita Hayworth was also in the film.

Q: ***Do you recall any unusual instances during the filming of any of your pictures?***

LS: Once we were doing a thing at Columbia called "Start Cheering" (1938) with Jimmy Durante. We ended up doing about three months of retakes, and the cast then started calling it "Start Jeering"! About the same time I did another Columbia short with Charley Chase, ironically called "Time Out for Trouble".

Q: ***Your filmography shows quite a few westerns for the year 1938.***

LS: Well, I went back to Republic and did two more westerns with Bob Steele: "Durango Valley Raiders" and "Thunder in the Desert". It was Bob who taught me to do a "Pony Express" (whereby a rider mounts a horse while in motion by grabbing the saddle horn with both hands and swinging yourself aboard). He also taught me to drive a "Four-up" on a covered wagon (two horses in front, two behind). Shooting time for each of these pictures was about five days.

Q: ***Then you finished out 1938 at Monogram Studios.***

LS: Yes. All opposite Jack Randall (who was Bob Livingston's brother). It was nice being the leading lady in these so-called "B" pictures, and not buried in the cast.

Q: ***You made a serial for Universal. Could you tell us about it?***

LS: That was THE OREGON TRAIL filmed in 1939 with Johnny Mack Brown and Fuzzy Knight. I had forgotten about it until you showed it tonight.

L. to R.: Jim Toney, Ed LeSaint, Miss Stanley, and Johnny Mack Brown in THE OREGON TRAIL.

L. to R.: Helen Gibson, Miss Stanley, Brown, Fuzzy Knight and George Plues (foreground).

Q: What was it like working with Brown?

LS: Johnny had a very pleasant voice with his southern drawl. Our relationship was strictly business. Yakima Canutt doubled for him. Brown was an able actor, but he certainly was no horseman!

If I remember correctly, it was filmed at Chatsworth. I had to drive from Malibu, be there at sunrise, do my own hair and make-up. Shooting would sometimes continue until after sunset, then we would go back to the studio and do the interior scenes.

Q: What other pictures did you do in '39?

LS: Another western. My fourth and last with Bob Steele for an independent company (Webb/Metropolitan). It was called "Pinto Canyon".

Q: Did you ever use a double?

LS: Only once, when I was supposed to rein my horse up and fall into the path of some stampeding steers. Anyway, this girl by the name of Babe — I can't remember her last name — was doubling for me. [Editor's Note: Miss Stanley is probably referring to stuntwoman Babe DeFreest.] She fell from the horse, was gored by one of the steers, her bladder was busted, she was taken to a hospital about twenty miles away . . . and shooting was continued as if nothing had happened at all.

Q: Did she survive?

LS: Thankfully, yes. I think, later, she became one of the first women jockeys.

On ground, Babe DeFreest doubles for Kay Aldridge; and, Dave Sharpe (doubling Clayton Moore) attacks stuntman Tom Steele in PERILS OF NYOKA (Rep., '42).

Q: What about some of the heavies you worked with — what were they like?

LS: The one I remember most was Yakima Canutt, of course. A very fine gentleman. I have recollections of others like Charlie Stevens, Iron Eyes Cody, Kenneth Duncan and many more. They were wonderful people and we had some wonderful times now that I look back.

Q: Were you socially associated with these people you worked with?

LS: No, not really. You didn't have time. We worked long hours and really looked forward to rest and quiet during our time off.

Q: Did you have trouble memorizing your lines?

LS: There wasn't anything to remember except to ask: "Which way did they go?" Women were given very little dialog.

But I'll tell you, after I left Hollywood and went to New York and appeared on stage for the first time before a live audience, I was terrified. I couldn't remember my lines, the name of the play, my name or anything. I even stumbled over a chair!

Q: When did you forsake motion pictures?

LS: 1940. That year I did two westerns for Monogram with Jack Randall: "The Cheyenne Kid" and "Land of the Six Guns" . . . plus two for Criterion Pictures who released their product through Monogram. These were part of the Renfrew of the Mounted series with James Newill and Dave O'Brien . . . "Yukon Flight" and "Sky Bandits". You might call them modern westerns.

Q: Besides acting in New York, what else did you do?

LS: A lot of modeling for beer and cola ads.

Q: Going back to your picture-making days — would you do it all over again, Louise.

LS: Yes! After all, those pictures were made before there was any income tax of consequence!

Miss Stanley holding one of her pets as well as a photo of herself with Brown in THE OREGON TRAIL — recently taken after viewing the serial.

THOSE ENDURING SERIAL FANS

Letters from TEMI fans are most welcome. However, the information supplied in these columns by readers is based on their opinions. The editor does not necessarily purport the info to be complete, exact or accurate.

ERRATUM AND ADDENDA

In caption on page 295 it is stated that J. Carrol Naish only appeared in two serials, BATMAN and THE MYSTERY SQUADRON. Swedish TV has shown Ray Taylor's THE PHANTOM OF THE AIR (1933) and I'm almost 100% certain that the "Skipper" was played by Naish. Can any TEMI reader verify this?

Haldo Gibson
Stockholm, Sweden

[Editor's Note: We have done much research on this, and have the complete scenario of several episodes. But no where is the name "Skipper" mentioned. However, there was a character called "Skid" played by Walter Brennan.]

* * *

Really enjoyed the Tom Tyler story. Only thing is Tom played Frank James, not Jesse, in "Badman's Territory". Lawrence Tierney played Jesse in the film. Tyler also played Frank in two other films: "I Shot Jesse James" (Lippert, '49) and "Best of the Badmen" (RKO, '51). He was the only actor to play Frank three times.

Jim Murray
Lansdowne, Pa.

* * *

Strictly speaking MYSTERY MOUNTAIN (TEMI, pg. 29) was Ken Maynard's only official serial, but there is another production worth mentioning.

Circa 1927 Davis Film Corporation issued a 10-episode "serial" called "The Range Fighter" starring Ken. This was constructed 100% from a series of 5-reel features for Davis (including "The Gray Vulture").

Chris Collier
Queensland,
Australia

* * *

A little extra information regarding Clayton Moore (page 334). Besides appearing in the serials mentioned in TEMI, Mr. Moore also was in another serial which he did not receive any credit, and probably no pay. In FLYING DISC MAN FROM MARS (Republic, '51) the fantastic car/P-40 crash originally from SECRET SERVICE IN DARKEST AFRICA (1943) was used. However, in 1946 the same scene, with added close-ups of Charles Quigley and Clayton, was used in THE CRIMSON GHOST. When reusing the scenes in DISC MAN, the close-ups remained intact! This must have really stumped the audience as Moore did not have any part in the serial!

Alan Crouse
Cass City, Mich.

Frank Coghlan, Jr., best remembered as "Billy Batson" in ADVENTURES OF CAPTAIN MARVEL (pages 298 and 350), corresponds frequently with your editor. He recalls fondly his appearances as Shirley Temple's big brother in Educational Films' two-reel comedies. Photo is from "Pardon My Pups" (1934). As Frank remembers it, the dog was "sick" and they fed it spaghetti. Shirley puts her sweater on the pregnant spaniel. When her pups come, the entire litter is born with sweaters. (Photo courtesy C. M. Parkhurst.)

One of my very favorite actors is Henry Brandon, and I found the interview on page 291 interesting. Certainly would like to see a recent photo of him. I thoroughly enjoyed his first two serials SECRET AGENT X-9 (pg. 142) and JUNGLE JIM (pg. 130), but somehow I never cared for DRUMS OF FU MANCHU or BUCK ROGERS.

Helen Petro
E. Chicago, Ind.

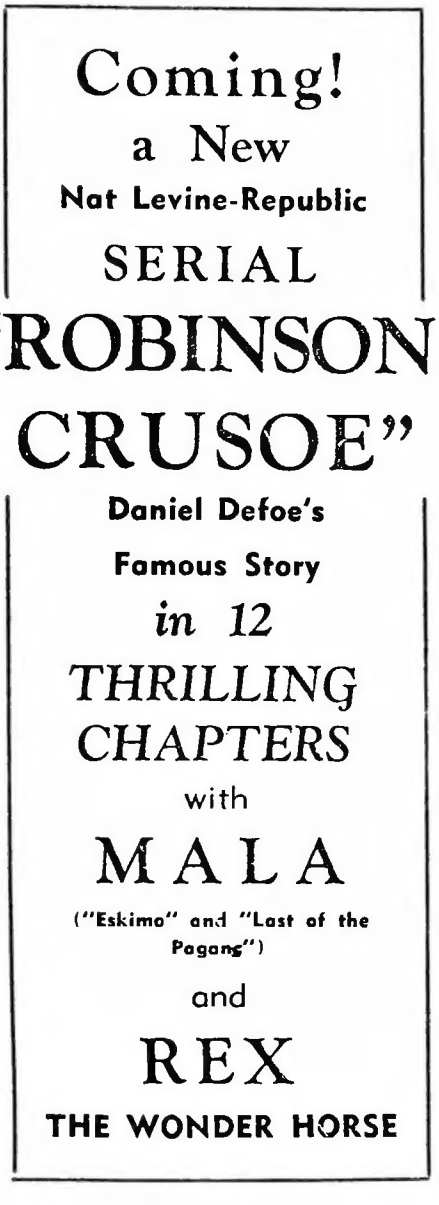
[Editor's Note: Photo is from "Babes in Toyland"* produced in 1934. At right is Henry Brandon (then billed as Harry Kleinbach) in heavy make-up, as he was only 21 years old at the time. It was Brandon's first movie. The threatened ladies are Florence Roberts (left) and Charlotte Henry.)

(*Re-released as "March of the Wooden Soldiers".)

Here's something to add to the confusion surrounding ROBINSON CRUSOE OF CLIPPER ISLAND. (See synopsis on pg. 110 and letter on page 135.)

Republic Pictures' pressbook promoting UNDERSEA KINGDOM includes the enclosed ad. Note it says "Daniel Defoe's famous story." As we well know, not one iota of plot line from the original story was incorporated into the serial. Also, Rex was to co-star. It also calls for 12 chapters instead of the 14 that were released. So, the riddle arises, what happened to cause Republic to abandon their original plan, and **was** a script written based on Defoe's original story? Puzzling, what?

C. M. Parkhurst
Rochester, N.Y.



[Editor's Note: Between the release of KINGDOM and CLIPPER ISLAND, Republic presented THE VIGILANTES ARE COMING. This certainly gave the producer sufficient time to shift direction. Too, after KINGDOM Republic changed their serial production supervisor, although Nat Levine was still given credit as "Producer".]

Lon Chaney, Jr. appeared in **seven** serials, not six as stated on page 359. List includes THE LAST FRONTIER (1932), THE THREE MUSKETEERS (1933), UNDERSEA KINGDOM (1936), ACE DRUMMOND (1936), SECRET AGENT X-9 (1937), RIDERS OF DEATH VALLEY (1941) and OVERLAND MAIL (1942).

Jerry Mezerow
Placentia, Calif.

* * *

Pursuant to your presentation of MYSTERIOUS DOCTOR SATAN (pg. 346), I concur that Robert Wilcox seemed disinterested — a colorless personality handicapped him, but Dave Sharpe in the copper mask made that serial **move.** Also effective were the many low-keyed lighting sets used to make Ciannelli appear more sinister.

Paul Marion was billed as "The Stranger", but in episode one (after his arrest by the police), he is referred to as "Corbay" by one of Satan's men.

The part of "Mike" (a Satan thug shown on page 348, upper left) was played by Ernest Sarracino. Ernie was unbilled in ADVENTURES OF RED RYDER (as "Matt Grimes") and a few other Republic serials (ZORRO'S FIGHTING LEGION and DRUMS OF FU MANCHU), though he finally earned billing (as a native) in ADVENTURES OF CAPTAIN MARVEL.

In episodes 12 and 13 of SATAN, was the dashing airline pilot played by Marten Lamont? (Later starred as FEDERAL OPERATOR 99.)

Bob Pepe
Queens Village, N.Y.

[Editor's Note: Yes.]

* * *

Your chapter titles for MYSTERIOUS DOCTOR SATAN are not in correct sequence (page 347).

Speaking of titles, could you print the titles to SHADOW OF THE EAGLE (pg. 14) and THE THREE MUSKETEERS (pg. 18)?

Garnett Harris, Jr.
Austin, Texas

[Editor's Note: The SATAN episodes were typeset correctly, but the keyliner pasted them up wrong. For that reason, we are reprinting them in sequence — along with the other titles requested. For added measure, we're adding a photo of "The Eagle".]

Mysterious Doctor Satan
CHAPTER TITLES

1. Return of the Copperhead
2. Thirteen Steps
3. Undersea Tomb
4. The Human Bomb
5. Doctor Satan's Man of Steel
6. Double Cross
7. The Monster Strikes
8. Highway of Death
9. Double Jeopardy
10. Bridge of Peril
11. Death Closes in
12. Crack-up
13. Disguised
14. The Flaming Coffin
15. Doctor Satan Strikes

The Three Musketeers
CHAPTER TITLES

1. The Fiery Circle
2. One for All and All for One
3. The Master Spy
4. Pirates of the Desert
5. Rebels' Rifles
6. Death's Marathon
7. Naked Steel
8. The Master Strikes
9. The Fatal Cave
10. Trapped
11. The Measure of a Man
12. The Glory of Comrades

The Shadow of the Eagle
CHAPTER TITLES

1. The Carnival Mystery
2. Pinholes
3. The Eagle Strikes
4. The Man of a Million Voices
5. The Telephone Cipher
6. The Code of the Carnival
7. Eagle or Vulture?
8. On the Spot
9. When Thieves Fall Out
10. The Man Who Knew
11. The Eagle's Wings
12. The Shadow Unmasked

The coverage you gave the Panel Discussion in Houston was great — one helluva job Parky did in recording and editing (pg. 350).

. . . I attended recently a screening of "Sting", the Paul Newman and Robert Redford film. Had a bit in it. Good show.

Bill Benedict
Hollywood, Calif.

* * *

To answer Bill Krajcik's question on page 344, to the best of my observation in watching THE GREAT ADVENTURES OF WILD BILL HICKOK at the Western Film Festival in Memphis, it was Ted Mapes doing the stunt work for Bill Elliott. There were very few fight scenes in HICKOK and consequently most of Mapes' work was on or around horseback.

Word has it that you have a still with Al Taylor in the "Spider" get-up (from DICK TRACY). If so, how long will it be before Al Taylor legions (page 118) have to wait to see it?

Wayne Campbell
Memphis, Tenn.

L. to R.: Actor, John Picorri, and Edwin Stanley as "The Spider" in DICK TRACY (Rep., '37).

Al Taylor (left) as one of "The Spider's" henchmen. He also wore the master criminal's "get-up" for filming and publicity stills when Stanley was not available. Note particularly: cleft chin, straight mouth line, nose and hand. (Serial coverage is in Chapters 4 thru 7 of TEMI.)

CHAPTER 13

NECROLOGY OF SERIAL PERSONALITIES

L. to R.: Lane Chandler, actor, Glenn Strange, Earl Askam, Frank Shannon and John Lipson in FLASH GORDON (Universal, '36).

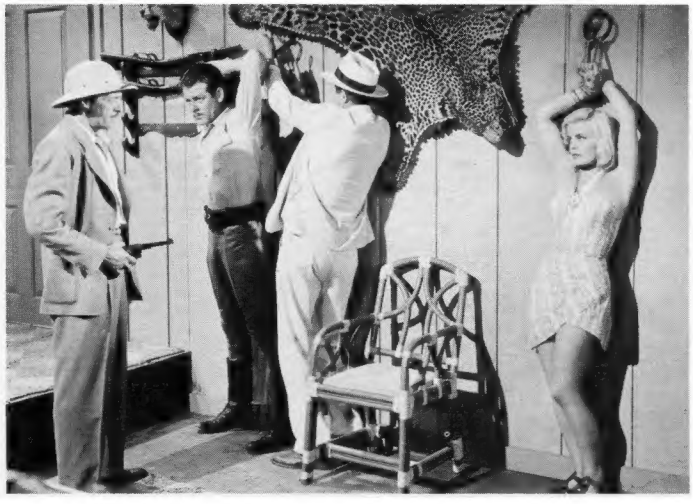
Glenn Strange, well remembered for his heavy roles in motion pictures and as the bartender (for 11 years) on TV's "Gunsmoke" series, died of cancer on September 20. His serial appearances were infrequent. He can be seen on the cover of TEMI, page 265.

Carol Hughes, Veda Ann Borg and Kane Richmond in JUNGLE RAIDERS.

Veda Ann Borg, 58, passed away on August 16 in Hollywood after a long illness. She was at one time married to director Andrew McLaglen (son of Victor). Miss Borg was the lead femme player in two Columbia serials: THE SHADOW (1940) and JUNGLE RAIDERS (1945).

William Haade (left) and Allan Lane in DAREDEVILS OF THE WEST.

Allan Lane, who starred in four serials for Republic Pictures, died at age 69 from a bone marrow disorder at Motion Picture Country Hospital, Woodland Hills, Calif. on October 27. He started out as a young leading man in pictures prior to becoming a top Western favorite. His chapter-plays were: KING OF THE ROYAL MOUNTED (1940), KING OF THE MOUNTIES (1942), DAREDEVILS OF THE WEST (1943) and THE TIGER WOMAN (1944). He was also the voice for "Mr. Ed" (the horse) in the television series.



L. to R.: I. Stanford Jolley, Don McGuire, Fred Graham and Cleo Moore in CONGO BILL.

Cleo Moore, died on October 25 in Inglewood, Calif. She was only 44. When 15, she wed Palmer Long (son of Gov. Huey Long of Louisiana). The marriage lasted six weeks. Miss Moore's solo serial stint was for Columbia in 1948 (see above).

L. to R.: Robert Lowery, Oscar O'Shea, Manton Moreland (as Napoleon), Marjory Clements and Eddy Waller in MYSTERY OF THE RIVER BOAT (Universal, 1944). Photo courtesy of Charles McCleary.

Manton Moreland, negro comedian, died in Hollywood on September 28. He performed in one serial (above), and is best remembered as the chauffeur in many of the Sidney Toler/Roland Winters "Charlie Chan" features.

TEMI /

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